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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH  
DATED: 051630ZJUL78  
REVIEW ON: May 2000 2

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GRILL FLAME

NOT RELEASABLE TO FOREIGN NATIONALS

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #913

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFRON) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative provided by the remote viewer. At TAB B is target cuing information furnished the remote viewer.

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## TRANSCRIPT

## REMOTE VIEWING SESSION #913

#66: This will be a remote viewing session for 0900 hours 27 May 1982. Following is a pre-session briefing to the remote viewer. At this time, I show you a photograph of the building which we have worked on before. You have been asked to explore a particular area in the building, which was of interest to the US Intelligence Service. I now show you a second picture, which is a blow-up, another photograph, actually, of a particular section of that building, indicating the room in which we are interested. Now if you compare to two pictures there, you can tell from the pattern of the curtains, where the second picture falls on the first picture, it's slightly to the right of the center stairwell. The flower covered curtains there, show you which room we're interested in.

#32: This or this?

#66: Yes. To the, I'm sorry, not to the right, but to the left.

#32: Okay. Yes.

#66: These are the flowered covered curtains right here. And this is the room in which you're concerned with.

#32: This is the one you want?

#66: Yes. Okay. Now you had mentioned a man and a woman in that area.

#32: Oh, yes.

#66: We're interested in that man and that woman and the activities in that room in that area in the building. Now that you have been shown the specific area in the building, your task will be to return to that area, as directed by the second photograph, I've shown you, pass right in through that window, and tell me more about that area and the man and the woman in that area. Do you have any questions about your task for today?

#32: NO.

#66: All right. You now have 20 minutes to prepare yourself for this morning's session. It's time now to set aside all your worries and concerns and focus your attention solely and completely on the target for this morning. Relax now, relax and concentrate on the target in the photograph I've shown you. Focusing your attention perfectly, clearly, precisely. Move now into the target area and describe it to me.

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#32: Right next to the entry door is a...somewhat of a large painting of a war scene, I know a war scene and underneath the picture, a brownish, and white striped modern couch... there's something about a black ...black or light pole, like one of these spring lamps, come in a , extended from the ceiling to the floor.

#66: Tell me of your raw impressions.

#32: There's something important about that fixture... It's come back twice...It has an ulterior purpose.

#66: Describe the activity surrounding this object.

#32: It's too early to see who, a monitor...messages or something, I keep getting ..keep going into the fixture. There are wires in the fixture....something about being crude but being effective, I don't know.

#66: All right. Now this activity that you perceive. Describe this activity in a step by step fashion. Describe the raw data that you perceive in this step by step fashion concerning this activity.

#32: It's a monitoring activity. It's a, it's a, it's a listening activity, kind of thing that has limitations. It is intermittent. It is, is...is used by the people connected with the activity, like they are monitoring for themselves. It is not an outside monitoring activity, although it could very well become one. It's to monitor the goings and comings on, of conversations of...other people that come there, on certain occasions. The individual overseeing this activity, is a tall, light haired man,...late 30's.

#66: This activity that you've been describing to me, watch this activity as the people actually do the activity and describe your raw impressions to me.

#32: One or two people at a time, coming in to report mainly, receive instructions and then socialize.

#66: And this apparatus?

#32: Huh?

#66: In the apparatus?

#32: What about the apparatus?

#66: Tell me about it. How is it applied to what you have told me?

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#32: It's like behind the tall man's back and it's put on and off to monitor. Looks as though those (mumble) conversations

#66: Orient this apparatus in the room for me, you say it's behind the tall man .

#32: Yes, it's to the right of the couch, and next to the painting.

#66: All right and from this perspective that your perceiving right now, describe it to me.

#32: Again, it's a tall, light aluminum pole, painted in black (mumble), reaches from the ceiling to the floor, it's about an inch and a half, inch and a half in diameter. It's like a light pole, like a lamp pole.

#66: Is it connected to anything?

#32: Yes. yes

#66: Describe these connections.

#32: I'm looking for them. ....Goes, I think it goes, like through the floor, between the floor and the ceiling with (mumble) in it.

#66: Follow and describe.

#32: Then it takes off to a....I think, across the hall, as the stairwell, but it doesn't close up in the wall...and it connected to a wall outlet, an electrical wall outlet....Can I let this thing go now?

#66: What is it you report now?

#32: I don't know. The wires want me to go back, because I'm outside the room.

#66: All right. Let's return to the target room now, and I have a particular question I want to address. You commented that this was crude in someway, but it was still effective, what is the raw data which makes you say this?

#32: Because it can't be left on all the time. It doesn't have a continuing capacity, a capacity to keep running on and turn out too good. It's got to be put on and off at specific times.

#66: What is it that causes this limitation?

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#32: It's lack of sophistication.

#66: All right. From your perceptions then, of this apparatus, standing the target room, perceiving that what is going on around you, I want you to expand your awareness now, open up your receptors and ask of your greater self this question. How can this apparatus be defeated? As you ask yourself this question, describe your impressions to me.

#32: You just cut one wire, if you want to physically defeat it. What is needed is a ...you can not physically defeat the apparatus without disclosing that the apparatus is defeated. Because it requires a physical intervention, which would be quickly noticed. What you need is a...a wireless, no wire transmitter to monitor this same activity, and you can neutralise the results of that activity.

#66: I have no further questions about the activity in the target area. However, it's time now for you to explore the target area beyond the confines of my questions. Do this now.

#32: Yes, let me complete the layout. This is in the livingroom atmosphere. There is one bedroom, one small den and the bathroom. There's also a rug in the livingroom that's not long haired or the opposite of shag, very, almost like indoor-outdoor carpeting type thing. And it's quite european flavor all in all. The whole thing is european and german. I don't have anything more.

#66: All right.

#32: I have nothing more.

#66: All right. Remembering everything that you have perceived about the target in perfect detail, let's prepare to draw those perceptions which you've had.

SEE DRAWINGS AT TAB A

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**TAB**

## DRAWING NARRATIVE

## REMOTE VIEWING SESSION #913

#32: Okay, in sketch #1, I made a rough sketch of the disposition of the apartment, so we could locate the couch, which is very next to the, located immediately adjacent to the door, from the stairwell. And next to the couch is this aluminum pole that I have described. Then, in the latter part of the session, I described the perceived outlay of the apartment, to include bedroom and den, and bathroom. Okay, now where the aluminum pole is located, let's simply put a little circle and redrew.

#66: Then we're moving to page #2?

#32: Page #2, a facsimile of that particular area, where the couch and the painting are located. And the thing that caught my attention is an old battle scene painting that hangs over this modern couch that I've described. And to the immediate right of the couch is a black aluminum type pole, maybe an inch and a half in diameter, very light and it would seem that it was used as a pole lamp, as we have known it before, with a couple of golds, striped designs on the pole that is basically black. And that caught my attention, in particularly in one of these apertures where you would put the light bulb in. My attention kept going into those as though I were looking for some type of mouse or something, and ended up in the description that I gave you, about the wires and the monitoring activity of that thing. Now, the strange thing is, is that the wires were quite old, in a sense, crusty, light brown wires, that seem to go through the pole, through the floor, ran between the floor and ceiling of the first floor apartment, and then looped back somehow into the apartment. I followed it as much I could, and then it ended up in the wall plug, as if the wires had been doubled in the wall plug somehow, and that's as much as I could get out of that.

#66: Okay. If we follow the wires and they come out of the base of the pole and go into the floor.

#32: Yes They would loop and then they would go towards, towards the wall. I'll just make some kind of jazzy line here, then somehow loops up into the wall and to the ceiling somehow and ends up in a wall socket and I really can't explain it.

#66: Okay.

#32: I thought it might cross the hallway into another room or something, but I just seem to form a big "U" and there was always within the enclosure, either the floor or the wall, or another floor, to end up in the wall socket.

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#66: Okay, this wall socket that you end up at, okay, I'll put the question to you bluntly. Where is that wall socket?

#32: Yea, I don't know. I think it is on the same side or it's in a rear room toward a small room, it's very close, it's very nearby, okay. And there's a feeling of mechanism there, on or off mechanism. But exactly I don't know, I'd like to say it's above because it makes sense, but I'm not sure about that. I don't even know, I didn't even perceive that. I just know that it makes a big loop and it follows this wire between the floor and the wall. It's always enclosed, ends up in the wall socket. But there I get completely confused as to where that dumb wall socket is, but it does loop. It is a "U", somehow.

#66: Okay.

#32: Okay.

#66: Do you have any other comments then?

#32: No, that was a, kind of a lasting impression, and equally lasting was the picture of that tall blond individual with the frizzy hair, 39 or 42 year old, who seemed to use this place to entertain people of the same like conviction, listen to what they seem to have to report and very nonsubtle, not too subtle fashion, really, sort of brief them on what he wanted to know for the future and then after this took place, they seem to socialize somewhat in the room. This was various people, mainly in couples in threes, pairs of threes that would come in various times.

#66: Okay, now this activity you preceived here, who is monitoring whom?

#32: He is monitoring himself. He is monitoring himself.

#66: So, this gentleman that you told me about, knows that he is being monitoring?

#32: Yes, he is responsible for monitoring.

#66: All right.

#32: He puts it on when he wants to, puts it off when he wants to, like I say, I don't think it's continuing, just wants a recording of the proceedings, particularly the business proceedings on what he's interested in. Not so much the social aspects of the meetings.

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#66: Now, I asked one other question. And you had some difficult time working on it. I'd like you now in our debriefing here to see if you can explain a little bit better.

#32: Go ahead.

#66: If I wanted to defeat this monitoring operation, what method would I use?

#32: Well, when you said that, I quickly became quite physical, in a sense that the answer was "hell no, you can't, because if you do, someone will know that you have cut a wire." And that's what you need to stop the activity and it did not seem to be the solution to what you really want to know. And that is, sure you can stop the monitoring activity, you go in there with a pair of pliers and just cut one of the wires and the whole damn thing won't work. But the guy that is monitoring will know that this is so. So, the suggestion was, monitor what he monitors through another device.

#66: Okay.

#32: To another means; but you can not defeat the line apparatus of what he's listening to, without it be known to him.

#66: Okay. And how am I to monitor what he's also monitoring?

#32: Bug him.

#66: You had some--

#32: Bug him with a cordless mike of some kind.

#66: Okay. So, in your own mind now, take just a second to review all the things that you perceived this morning. Is there anything else you have to add?

#32: No, no. there were two main impressions. There was the individual with intermittent meetings and he being the leader and they reporting from various places and activities, and he indicating a future interest on which they were going to report, a sharing of ideology, a pumping up in a social intercourse after the business meetings. And then, secondly the pole, for what it's worth.

#66: Okay. And how do you feel about this session, your degree of resolution of imagery and information?

#32: All my imagery, to me, was good, but only saw half the room, I was quickly brought to the painting and right next to the door and the couch and the pole. And then the imagery after that was the man standing in front of the couch and interviewing people that were sitting at tables or on chairs, long, big chairs in front of the couch, like coffee tables and drinking and what have you. That was very persistent.

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#32: Then at the end of the session, I simply pushed myself to find out what the disposition of the room was. So, I went through the apartment to see, give me an idea of what it was like.

#66: What confidence level do you have in what's going on here ?

#32 I don't know. Yea, that's what happened.

#66: That's what you perceive?

#32: That's right

#66: Okay. I have nothing else.

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A hand-drawn floor plan of a house. The plan includes a rectangular main area with several internal walls dividing it into rooms. The rooms are labeled as follows: 'den' in the top left, 'Bedroom' in the bottom left, 'Bathroom' in the top center, 'kitchen' in the bottom center, 'diner' in the bottom right, 'living room' in the top right, and 'sunroom' in the bottom right. There is also a small room labeled 'pantry' near the kitchen. A large, irregular shape labeled 'garage' is attached to the main structure on the right side. A curved line labeled 'driveway' extends from the garage area. A small circle with a dot inside is located near the top center of the main structure. The entire drawing is done in black ink on a white background.

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Butte and  
Mountain

Rock  
out  
Mountain

Floor

TAB

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